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SAN FRANCISCO
ART ASSOCIATION
MARK HOPKINS
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OF ART ❧ ❧ ❧ ❧ ❧



SAN FRANCISCO

1905

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THE SAN FRANCISCO ART ASSOCIATION

The San Francisco Art Association was organized in March, 1872. Its object is the promotion and cultivation of the Fine Arts in the community. In furtherance of these aims, one of its first acts was the founding of an academy for the teaching of drawing, painting and modeling. This academy, called the California School of Design, has now attained the thirty-first year of a most prosperous career. Spring and Fall exhibitions for showing and selling the work of local artists were also planned and have been successfully maintained, while lectures and special exhibitions of works of art are frequently devised for the amusement and instruction of the members of the Association and the public at large. Housed at first in rented rooms of rather inadequate proportions, the conditions of the Association were steadily bettered by the fostering care of its members, until finally, through the generosity of a wealthy friend of art, it entered into possession of the admirable property which it now occupies.



THE MARY FRANCES SEARLES
ART GALLERY

THE MARK HOPKINS INSTITUTE OF ART

This handsome edifice was originally a private residence, built by one of California's pioneer citizens, the late Mark Hopkins. In after years it passed into the possession of Mr. Edward F. Searles, of Methuen, Massachusetts, who generously gave it to the city and State for the use of the Art Association under the commemorative title of the Mark Hopkins Institute of Art. This transfer was made in February, 1893, by deed to the Regents of the University of California, "for the exclusive uses and purposes of instruction and illustration of the Fine Arts, Music and Literature, or any of them, including the maintenance of galleries, reading-rooms, and other suitable means of such instruction and illustration." At the same time the Art Association became affiliated with the University of California, and under the terms of the trust entered upon its occupancy of the property.

The grounds of the Institute are picturesquely

situated upon the summit of a high hill, commanding an extensive view of the city, harbor, bay and adjacent country. The lot occupies about half a block, with a frontage on California, Mason and Pine streets. The architecture of the building is modern English Gothic in style, its pointed arches, steeply pitched roofs, spires and turrets giving it somewhat of a romantic, castellated effect in keeping with its lofty position. There are thirty-four rooms in the house, exclusive of the labyrinth of underground stone and cement chambers devoted to heating, lighting, elevator plants and storage.

The vestibule of the principal entrance is finished in English oak. The woodwork of the office of the Assistant Secretary (A) and adjacent cloak room is of mahogany. The main hall or reception room, which now under the title of the House Gallery, contains a part of the Association's collection of pictures and statuary, is a lofty apartment, twenty-five feet wide by sixty feet long, lighted by a double skylight in the roof. The walls are of oak, carved and inlaid with ebony, yamana, and other woods. On the second floor a corridor surrounds this hall, connecting with the second-floor passageways and apartments. This corridor or gallery is walled in by a screen containing eight large paintings, illustrative of various ages and schools of architecture. At intervals are arcaded openings with balconies



THE HOUSE GALLERY

overhanging the hall beneath, the balcony at the west end being in the nature of an organ loft, a fine organ occupying this space. From the upper portion of this second-story screen a coved and frescoed ceiling curves upward to the skylight. A grand stairway connects the lower hall with the second floor. At the first landing there is a half-story, formerly used as a conservatory, but recently rebuilt and made into a water-color gallery.

Without entering into a systematic description of the various rooms, it may be said that each of the principal apartments of the house is treated in a distinctively characteristic manner.

The Moorish Room (C), on the first floor, is in ebonized oak, with lamps of Oriental make and walls covered with silk tapestry, patterned after those of the Alhambra. The Maple Room (D) opposite, is fitted in bird's-eye maple with carved cabinets, in the panels of which are paintings representing the Seasons; the adjoining Reception Room (E) is in ebony, with cabinet and mantelpiece of ebony, inlaid with various woods, carved and with painted panels, while the contiguous Music Room (F) is in rose-wood. These three apartments and the Library open into each other and extend the length of the southern side of the house, the windows giving upon balconies overlooking the city. The Library (G) is finished in Circassian walnut, and lined with

elaborately carved book cases, clock case and cabinets. Room (H), formerly the dining-room, is in the revived English Gothic style, known as the "Talbert," and contains richly carved buffets, mantelpiece, ceiling beams and panels of English elm.

On the second floor, the large room in the southwest corner (J) is occupied as a Board Room by the Regents of the University, the fittings being of cocobolas wood, with inlayings of brass. Another spacious apartment on this floor (M) is a reproduction of the State Chamber in the castle of the Duke of Milan, the carvings in the bow window of pearwood being exceptionally intricate and graceful. The Director's office, which occupies the southeast corner, is finished in rosewood, inlaid with brass and ebony, the chandeliers being of wrought silver. On this floor are the rooms (T and U) devoted to prints, of which the Institute owns quite a number, the Avery Collection of paintings by early California artists (Room W), and the collection of Indian baskets and other ware (Room Y), representative of the early history of California.

The apartments on the floor above these are used for storage, painting and repairing, janitor's rooms, etc. The basement, which is elaborately tiled and finished in oak, contains lecture rooms and other apartments connected with the administration of the Institute. In summarizing, it is safe to say that,



CABINET AND CLOCK CASE OF
CIRCASSIAN WALNUT

without considering the frescoes, metal work and tapestries, there are few, if any, houses, either public or private, which contain such a variety of choice natural woods, polished and wrought to such a lustrous finish, so exquisitely inlaid, or carved with such skill as is to be found in this mansion. Moreover, the mechanical excellence of every part of the house, to the minutest detail, is such as to excite the admiration of not only professional architects and builders, but the unprofessional visitor as well.

Subsequently Mr. Searles determined to supplement his magnificent gift by the addition of a picture gallery. This annex was begun in May, 1899, and completed in March, 1900, and bears the title of the MARY FRANCES SEARLES ART GALLERY. It extends along the west side of the main building, and is of the same general style of architecture. The interior of the gallery is forty-three feet wide, and one hundred and five feet long. It is lighted in the daytime by a double skylight, twenty feet wide by eighty feet long, and at night by powerful reflectors contrived especially for the purpose. The south wall of the water-color room, before referred to as being on the half-floor at the head of the stairs in the main building, is open, and provided with a balustrade, overlooking the gallery beneath. Lobby, office and storerooms complete the equipments of this excellent addition.

A separate building for the School of Design occupies the southwest portion of the grounds, the entrance being on the corner of Pine and Mason streets. The house is a large one of three stories and is well adapted to the purposes for which it is used. A description of the school and a list of the courses of study pursued will be found at the end of the catalogue.

VISITORS WILL BE FURNISHED WITH ANY INFORMATION THEY MAY DESIRE IN THE OFFICE OF THE ASSISTANT SECRETARY. ❀ ❀ ❀ ❀ ❀ ❀

PAINTINGS

PRESENTED BY MR. EDWARD F. SEARLES.

1. "Ave Maria "

CARL BECKER

Signed and dated, 1881.

CARL BECKER was born in Berlin in 1820. He eventually became Vice-President of the Academy of Berlin, and was also a member of the Academy of Vienna and of the Royal Society of Letters and Fine Arts of Belgium. He was created Officer of the Order of Leopold, besides receiving many medals and other minor honors.

2. "Storm off the Coast"

M. F. H. DE HAAS

Signed and dated, 1878.

M. F. H. DE HAAS was born in Rotterdam in 1832. He had the advantage of early art training in several of the best academies in Europe. In 1851 he went to London, where he practiced painting in water colors; later he worked for two years in the studio of Lewis Meyer at the Hague. In 1857 he was made official artist of the Dutch Navy. In 1859 he came to New York, and in 1867 he painted his famous picture of "Farragut's Fleet Passing the Forts at New Orleans," for which he was made a National Academician.

3. "Peacock "

S. M. BROOKES

Signed and dated, 1880.

SAMUEL MARSDEN BROOKES was born in Newington, England, in 1816. Coming to the United States, he received his first instruction in art in 1841, studying miniature painting in Chicago from two artists who had drifted out to that, at that time, frontier town; 1845-46 found him copying pictures in Hampton Court Palace and the National Gallery, London. Coming to California in 1862, he took up his residence in San Francisco, where

he lived for thirty years. He practiced painting of still life principally, his pictures of fish being particularly successful; he also painted portraits, of which there are a number in the rooms of the State Historical Society of Wisconsin. Medals in City and State Exhibitions.

4. "First Ear-Rings" G. JAKOBIDES

5. "Overworked" W. A. SHADE
Signed and dated, 1878.

6. "Evening: Gypsies in the Pyrenees" ADRIEN MOREAU
Signed and dated, 1881.

ADRIEN MOREAU was born in Troyes, April 18, 1843. After some preliminary instruction from the masters of his native city, he went to Paris and entered the studio of Pils, where he worked for a number of years; in fact, even after he had produced pictures of distinction. Nevertheless, his work shows little of the style or technique of his master. Moreau is known as the "painter of gypsies," a theme which he handles with the greatest sympathy and artistic feeling.

7. "Love and Spring" JEAN AUBERT
Signed and dated, 1884.

ERNEST JEAN AUBERT was born in Paris in 1824. His early years were devoted to engraving, in which branch of art he was a pupil of Martinet. He won the *prix de Rome* for engraving in 1844, and spent the following five years in Italy. Abandoning line work after a few years, he took up lithography, but soon cast that aside and applied himself exclusively to painting, entering the studio of Paul Delaroche. He was best known as a genre painter. Medals, Paris Salon: third class, 1861; second class, 1878.

8. "Call to Prayer "

J. L. GEROME

Signed.

JEAN LEON GEROME was born in Vesoul, France, in 1824. He was one of the most famous of modern French painters. He studied under Paul Delaroche, with whom he went to Rome, and afterwards under Gleyre. Most of his subjects, like the "Call to Prayer," portray life in Oriental countries. He received the following medals: third class, 1847, second class, 1848, 1855; of Honor, 1867, 1874, 1878; for Sculpture, 1878. He was given the cross of the Legion of Honor, 1855; was made Officer, 1867; Commander, 1878; Member of Institute, 1865. He was also Professor in the *Ecole des Beaux-Arts*, 1863. Died in Paris 1904.

9. "Henry IV at Fontainebleau "

L. MARCHETTI

Signed and dated, 1878.

LUDOVICO MARCHETTI was born in Rome, but obtained his first instruction in Paris. He closely followed the work of Messonnier, and then establishing himself in his native city he produced many pictures of strong historical interest, most of them being of French subjects.

10. "Monks at Snowball "

JOSE FRAPPA

Signed.

JOSE FRAPPA was born at St. Etienne. His greatest fame has been achieved as a historical painter, particularly in the way of religious subjects. His "Last Moments of St. Francis d'Assisi " is probably his most famous work.

11. "On the Stour, East Kent "

THOMAS SIDNEY COOPER, R. A.

Signed and dated, 1885.

THOMAS SIDNEY COOPER, R. A., was born in Canterbury, England, September 26, 1803. Became a pupil of the Royal Academy, London. Went to France in 1827,

and settled in Brussels, where he was a pupil of Verböckhoven for several months. In 1830 he visited Holland, and spent many months studying the rural scenes and ever-changing aspects of the sky. In 1831 he returned to England and exhibited at the Royal Academy in 1833. He was elected an A. R. A. in 1845, and R. A. in 1847, and died in 1902. His paintings, which are nearly always landscape and cattle, show a close study of the manner and color of the old masters.

12. "The Captives"

BENJAMIN CONSTANT

Signed.

JEAN JOSÉPH BENJAMIN CONSTANT was born June 10, 1845. He early developed a propensity for art, and, despite his parents' opposition, he eventually won their consent to his entering the Academy in Toulouse. Here he made such progress that in 1867 he was sent to the *Ecole des Beaux-Arts* of Paris. He entered the studio of Cabanel, and exhibited his first picture in 1869. During the war of 1870-71 he served in the French Army. After the war he went to the Orient, where his real talent manifested itself in the series of brilliant pictures which he painted. His first medal was for "Mahomet II Entrant Constantinople." In 1878 he won the Cross of the Legion of Honor, and in 1889 he obtained the gold medal of the Salon. In 1893 he was made a member of the *Institut de France*. During the later years of his life he devoted himself almost entirely to portraiture, having painted some of the most prominent people in the world. He died in Paris in 1902.

13. "Marius at the Ruins of Carthage"

JOHN VANDERLYNN

JOHN VANDERLYNN was born in Kingston, Ulster County, N. Y., in 1776. When twenty years of age he

went to Paris, where he studied for five years. He resided in Paris from 1803 to 1815, during which period he painted and exhibited this picture, "Marius at the Ruins of Carthage," which received a medal, and also his beautiful "Ariadne in Naxos," which is now in the Pennsylvania Academy of Fine Arts. Vanderlynn was a friend and protégé of Aaron Burr, whose portrait he painted. He also painted the portraits of Washington, Monroe, Madison, Calhoun, Clinton, Zachary Taylor and many other celebrated men of his day. Misfortune overtook him in his declining years, and he died in poverty in his native town, September 23, 1852.

14. "Portrait of the Late Mark Hopkins"

Signed.

D. TOJETTI

PRESENTED BY MR. COLLIS P. HUNTINGTON.

15. "Summit of the Sierras"

WILLIAM KEITH

Signed. Painted in 1900.

WILLIAM KEITH was born in Scotland in 1839. He studied under Achenbach and Carl Marr, and spent some time at work in Paris. He came to California in 1859, where, with the exception of occasional visits to Europe, he has since resided. Probably he is best known for his landscapes, which have achieved for him a reputation throughout the United States, while at the same time his work in the field of portraiture is almost equally important.

16. "Summer Landscape"

JULIAN RIX

Signed and dated, 1898.

JULIAN W. RIX was born in Vermont. Coming to California with his family when a child, he lived in San Francisco until he was thirty years of age. He early showed unusual talent for painting and while his art education was of a desultory character, his ability for



MARIUS AT THE
RUINS OF CARTHAGE

BY JOHN VANDERLYNN

portraying nature was so marked as to win for him great success. He went to New York in 1880 and died there in 1903.

17. "Still Life"

WILLIAM M. HARNETT

Signed and dated, 1887.

WILLIAM M. HARNETT was born in Philadelphia in 1851. He began his art studies at the National Academy in New York, and did some highly creditable work when quite young. In 1880 he joined the army of young painters that invaded Munich, so many of whom have since achieved distinction, and remained abroad for four years, when he returned to Philadelphia. His best work has been in the line of still life pictures, of which this is a fine example.

18. "Salmon"

SAMUEL M. BROOKES

(See No. 3.)

19. "Escape of the Smugglers"

JAMES HAMILTON

JAMES HAMILTON was born in England of Scottish parentage. He came to America while quite young, and afterwards made a reputation for himself, principally as a marine painter, a reputation which extended to Europe. He was an intimate friend of Charles Dickens, and painted several scenes from that author's works. His most famous pictures are the "Battle Between the Bonhomme Richard and the Serapis" and "The Escape of the Smugglers." He died in San Francisco in 1878.

PRESENTED BY HON. JAMES D. PHELAN

20. "The Discovery of the Bay of San Francisco by
Portola"

ARTHUR F. MATHEWS

Signed and dated, 1896.

This picture was presented to the Association in 1896 as the result of a competition instituted by Hon. Jas. D. Phelan in which he offered a prize

of \$1000 for the best historical painting by a local artist representing one of the following subjects: The Discovery of the Pacific Ocean by Balboa; the Discovery of California by Cabrillo; the Discovery of the Bay of San Francisco by Portola.

ARTHUR F. MATHEWS was born in Wisconsin. He came to California in early life, and afterwards studied at the Julien Academy in Paris under Boulanger and Lefebvre, where he was awarded the first medal for painting and composition, and the prize for drawing. Exhibited in both the Salons for five years, and also in the *Exposition Universelle*, Paris, 1879, and the Exposition in Chicago, Mr. Mathews became an instructor in the California School of Design (Mark Hopkins Institute) in 1889 and later director of the School.

21. "Portrait of the Hon. James D. Phelan"

Signed and dated.

FREDERICK YATES

Mr. Phelan was President of the Art Association, 1894-96.

FREDERICK YATES was born in England in 1854. He studied under Bonnat in Paris in 1880-82, and under Boulanger and Lefebvre in 1885-86. He came to California for the first time in 1887, remaining a few years, after which he visited the State at intervals, spending the remainder of his time in England and on the continent. Mr. Yates occasionally paints landscapes, although he is best known by his portraits.

PRESENTED BY MRS. PHOEBE A. HEARST

22. "Russian Blood Hounds"

MATILDA LOTZ

Signed and dated, 1886.

MATILDA LOTZ was born in Franklin, Tenn. Coming to California in 1871, she studied art in the School of Design (San Francisco Art Association) under Virgil Williams, 1878-79. In 1880 she went to Paris, where she now resides, and studied for four years under Barrias



FIRST EAR-RINGS

BY G. JAKOBIDES

and Van Marcke. She is best known as a painter of animals. One of her pictures is in the Corcoran Gallery, Washington. She has received honorable mention in the Paris Salon, besides several gold and silver medals within the State.

23. "Jersey Calf" MATILDA LOTZ
(See No. 22.) Signed and dated, 1889.

PRESENTED BY MRS. GEORGE E. WHITNEY.

24. "The Young St. John" M. COBRARA
Signed.

PRESENTED BY MR. FREDERICK W. ZEILE.

25. "Still Life" EMIL CARLSEN
Signed and dated, 1889.

EMIL CARLSEN is a native of Denmark. He studied in Copenhagen and in Paris under Vallon. Director of the California School of Design (San Francisco Art Association) 1887-89.

PRESENTED BY MR. IRVING M. SCOTT.

26. "Portrait of Mr. Irving M. Scott"
Signed and dated, 1895. WILLIAM KEITH
Mr. Scott was President of the Association from 1878 to 1881.
(See No. 15.)

PRESENTED BY THE HEIRS OF
WILLIAM BABCOCK

27. "Swamp Monarchs" M. STRAUSS
Signed and dated, 1875.

MEYER STRAUSS was born in Bavaria in 1831. He came to San Francisco in 1874, where he resided until

his death in 1905. He exhibited at the World's Fair, New Orleans, where he was accorded honorable mention; received medals at St. Louis and Sacramento.

PRESENTED BY MR. OLIVER ELDRIDGE.

28. "Marine" S. WALTERS

PRESENTED BY MR. JULIUS LUDOVEICI.

29. "Portrait of William Keith" JULIUS LUDOVEICI

PRESENTED BY MR. WILLIAM L. MARPLE.

30. "Study" ARTIST UNKNOWN

PRESENTED BY MR. HORACE G. PLATT.

31. "Portrait of Mr. Horace G. Platt"

THEODORE WORES

Mr. Platt was President of the Art Association 1896-97 and 1897-98.

THEODORE WORES was born in San Francisco. He received his first instruction in art in the California School of Design, after which he spent six years studying in Munich and a year in Italy. Returning to California, Mr. Wores achieved success both in portraits and genre. Since then he has traveled a great deal in Europe and the Orient.

PRESENTED BY MR. JOSEPH. D. GRANT.

32. "Portrait of Mr. Joseph D. Grant"

THEODORE WORES

Mr. Grant was President of the Art Association 1898-99 and 1899-1900.

(See No. 31.)

PRESENTED BY THE HEIRS OF
JACOB C. JOHNSON.

33. "Farragut Passing the Forts at New Orleans"

M. F. H. DE HAAS

Signed and dated, 1878. (See No. 2.)



FARRAGUT PASSING THE
FORTS AT NEW ORLEANS

BY M. F. H. DE HAAS

PRESENTED BY THE HEIRS OF
MRS. E. J. STARR.

34. "Cypress Point" W. A. COULTER

PRESENTED BY MRS. BENJAMIN P. AVERY.

The following collection is particularly interesting for its examples of the early work of artists in California.

35. "After the Shower, Maine" WILLIAM KEITH

Signed, but not dated; one of Keith's earliest pictures.
(See No. 15.)

36. "Old Oak on the Roman Campagna" G. GUITTEREZ

37. "Sketch in the Sierra Nevada Mountains" J. B. WANDESFORDE

Signed, undated, but one of the artist's early pictures.

JUAN B. WANDESFORDE was born in England in 1817. He studied his profession under Varley and Le Chapelain. Coming to this country he at once took rank among the leading artists of the day, painting the portraits of many prominent men. Mr. Wandesforde came to California in 1862 and was largely instrumental in founding the San Francisco Art Association. He died in 1902.

38. "Cliff Rocks" T. HILL
Study for a large picture.

THOMAS HILL was born in Birmingham, England, in 1829. His family came to America in 1840, and settled at Taunton, Mass. He early showed artistic talent, his first important work being painted in Philadelphia in 1853, at which time he was a member of the old Graphic Club and also of the Academy, studying in the life class, of which Rothermel was President. In 1853 he took his

first medal at the Maryland Institute, Baltimore. In 1861 he came to California for the benefit of his health. Opening a studio in San Francisco, he took the first prize of the Art Union for his "Trial Scene in the Merchant of Venice." He went to Paris in 1866, and studied with Paul Meyerheim, after which he devoted himself almost exclusively to landscape. Taking up his residence in Boston in 1867, he painted several notable pictures, amongst others "The Yosemite Valley" and "White Mountain Notch." Ill health compelled him to return to California, where he was soon able to resume the successful career begun in the East. At the Centennial Exposition, Philadelphia, 1876, he was awarded the first medal for landscape painting.

39. "Tropics"

NORTON BUSH

NORTON BUSH was born in Rochester, N. Y., in 1833, and died in Oakland, Cal., in 1894. He studied under James Harris, an English landscape painter, and later under Cropsey and Hart, of New York. He came to California in 1853, residing in San Francisco and Martinez. He traveled extensively in Panama, Nicaragua and Peru, where he laid the foundation of his reputation as a painter of tropical scenery. One of his best known works is "Mount Diablo," in the rooms of the Society of Pioneers, while others are in the Crocker Gallery of Sacramento. He received a number of medals from various State and local organizations.

40. "Wahsatch Mountains"

GILBERT MUNGER

Signed; dated 1879.

41. "Santa Clara Valley"

J. R. KEY

Signed.

42. "In Prayer"

CHARLES NAHL

43. "Calves"

A. GOEBLER

44. "Scene off the Coast of Bristol" PETER TOFT
45. "Oakland" WILLIAM KEITH
 (See No. 15.)
46. "Oakland" WILLIAM KEITH
 (See No. 15.)
47. "San Mateo Creek" WILLIAM KEITH
 (See No. 15.) Signed and dated, 1879.
48. "California Snipe" SAMUEL M. BROOKES
 (See No. 3.)
49. "California Robin" SAMUEL M. BROOKES
 (See No. 3.) Signed.
50. "California Smelt" SAMUEL M. BROOKES
 (See No. 3.) Signed and dated, 1869.
51. "Marine" J. G. DENNY
 Signed.
52. "Moonlight" WILSON
53. "Flower Girl" WILLIAM HAHN
 Signed and dated, 1870.

CARL WILHELM HAHN was born in Ebersbach, Saxony, in 1835. Entering the Royal Academy of Art, Dresden, at fourteen years of age, he received a first gold medal and a first silver medal. His first original composition was purchased by the Saxon Government and placed in the Dresden Gallery, while some of his early water colors were bought by the King of Saxony. He afterwards pursued his studies at Dusseldorf, devoting himself especially to figures and animals. He came to California in 1867; visited London in 1882 and Dresden in 1885. Some of his most important works are in the Crocker Gallery, Sacramento, and the Golden Gate Park Museum of this city.

54. "Log Cabin"

H. R. BLOOMER

Signed and dated, 1872.

HIRAM REYNOLDS BLOOMER was born in New York City in 1845. Coming to California in 1861, he studied in San Francisco under Thomas Hill and S. W. Shaw from 1868 to 1873; attended the National Academy at New York for two years; exhibited at the Centennial Exposition at Philadelphia in 1876; studied in Paris under Carolus Duran and G. Pelouse, 1874-79; exhibited at the Salon and at the *Exposition Universelle*, 1878, where one of his pictures, "The Old Bridge at Gretty," was bought by the French Government; in England, 1879-90, when he exhibited at the Royal Academy. He returned to New York in 1890, and resumed his residence in California in 1892.

55. "Sunset in the Tropics"

FORTUNATO ARRIOLA

56. "Venice"

WILLIAM GRAHAM

57. "Spanish Girl"

HUMPHREY MOORE

H. HUMPHREY MOORE was born in San Francisco. He received his early art education in the School of Design, and afterwards went to Europe, where he has since permanently resided. He studied in Paris under Jerome and Fortuny, subjects of his pictures being most frequently of an Oriental character.

58. "Portrait of Benjamin P. Avery"

TOBY ROSENTHAL

TOBY ROSENTHAL was born in Strassburg, West Prussia, in 1848. Coming to San Francisco while a child, he early developed artistic talent and received instruction from the local artists, among others, Fortunato Arriola, a Spanish painter, residing in San Francisco at the time. Rosenthal afterwards went to Munich, where he became



LANDSCAPE

BY JULIAN RIX

a pupil of Professor Raupp's school, and subsequently of Piloty. His pictures are well known in Europe, where they have received various honors, as well as in America. Among those which are most frequently reproduced are "The Vacant Chair," "The Seminary Alarmed," "The Dancing Lesson," and "Elaine."

59. "Meadow Valley " T. A. AYRES
Signed and dated, 1858.
60. "Russian River " RANSOM HOLDRIDGE
61. "Snow Scene " T. L. SMITH
62. "Switzerland " H. CAMULET
63. "In the Sierra Nevadas" J. B. WANDESFORDE
(See No. 37.)

PURCHASED BY THE ART ASSOCIATION.

64. "A Corner of the Studio " JULES PAGES
JULES PAGES was born in San Francisco, California, in 1867. He received his first tuition in art from his father. In 1888 he went to Paris and studied under Jules Lefevre and Benjamin Constant for two years. After a two years' sojourn in San Francisco he again studied in Paris under Lefevre and Tony Robert Fleury, exhibiting in the Salon for the first time in 1894. From this date until the present time he has continued to exhibit in the Salon, receiving honorable mention in 1895 for his "Coin de Cuisine á Montmartre," and in 1899 winning the gold medal of the third class for his work, "A Corner of the Studio." Mr. Pages also achieved, for three years in succession, 1898, 1899, 1900, the first medal *des Ateliers Reunis de Paris*.

65. "Portrait of William Alvord" BENONI IRWIN
Signed and dated, 1872.

Mr. Alvord was one of the founders of the Association and President from 1872 to 1875.

BENONI IRWIN was born in Newmarket, Ontario, Canada, in 1840. He studied his profession in the Academy of Design, New York, from 1861 to 1863, and under Carolus Duran in Paris from 1867 to 1869. He first came to California in 1870 and again in 1872, when he resided for five years in San Francisco and Oakland. In 1877 he left California for New York, where he remained until his death in 1896. His specialties were portraiture and genre. One of his portraits is in the Metropolitan Museum in New York, while several very admirable ones are in the rooms of the Bohemian Club of this city.

66. "Portrait of Benjamin P. Avery"
Signed and dated, 1874. (See No. 65.)

BENONI IRWIN

Mr. Avery was one of the founders of the Association.

67. "Portrait of Virgil Williams" CHARLES CARLSON
Signed and dated, 1887.

Mr. Williams was a painter of distinction, who studied in Rome under the best masters, from 1852 to 1862. Coming to California, he was made Director of the School of Design of the Art Association at the time of its organization, 1873, which position he held with increasing honor until his death in 1886.

CHARLES JOSEPH CARLSON was born of American parents in Gothenburg, Sweden, in 1860. He came to California in 1869, and studied in the California School of Design under Virgil Williams. While in the school he received several medals for drawing and painting, and afterwards medals from State and local exhibitions.

68. "Twilight" CHARLES J. DICKMAN
Signed and dated, 1899.

CHARLES JOHN DICKMAN was born in Demmin, Germany, 1863. He came to California in 1882, and

studied at the California School of Design, Mark Hopkins Institute of Art. He afterwards went to Paris, studying at the Julian Academy and at the Academie Colorossi, where he received a medal for drawing.

69. "The Brook "

ALEXANDER HARRISON

Signed, painted about 1898.

THOMAS ALEXANDER HARRISON was born in Philadelphia, January 17, 1853. His first training was obtained in the School of Fine Arts of his native city, but his love of the sea caused him to join the United States Coast Survey, for the purpose of becoming thoroughly acquainted with the ever-changing effects of sky and water. This took him to the Pacific Coast, where he afterwards left the service and entered the California School of Design (San Francisco Art Association). Here he received a gold medal in 1878. Going to Paris he entered the *Ecole des Beaux-Arts*, and also became a pupil of Gerome. In 1887 he won the Helgarten prize for his now famous work, "La Crepuscule." In 1889 he was made a member of the Legion of Honor, and one of his pictures, "The Wave," was bought by the French Government and now hangs in the Luxembourg Gallery. Another of his pictures, "Nature's Mirror, was bought by the Emperor of Germany and placed in his private apartments. Harrison has received medals at nearly all the great exhibitions during the last ten years.

THE SARAH M. SPOONER COLLECTION.

Loaned to the association by the owner.

70. "Sheep Returning to the Barn "

CHARLES E. JACQUE

CHARLES EMILE JACQUE was born in Paris in 1813 and died in 1894. When seventeen years of age he

studied engraving, but afterwards enlisted as a soldier. Resuming his artistic pursuits some seven years later, he developed a genius for painting domestic animals and barnyard scenes. He received the following medals: Paris, third class, 1861, 1863; first class, 1864. He was given the Cross of the Legion of Honor, 1867.

71. "Landscape with Cows" E. VAN MARCKE

EMILE VAN MARCKE was born in Sevres in 1827 and died in 1891. He was a pupil of Troyon's and received medals in Paris in 1867, 1869, 1870, and was made Chevalier of the Legion of Honor in 1872.

72. "Soldier on Horseback" J. CHELMONSKI

JAN CHELMONSKI was born at Brzostov, Poland, January 27, 1851. He was a pupil of the Munich Academy and of Franz Adam. He was best known as a painter of military and hunting scenes, although some of his finest works have been in the way of grand interiors and ceremonies. His most famous picture is the "Carnival in Poland," painted in 1884. The strong features of his works are the great attention to detail and beauty of color.

73. "Interior of Harem" BENJAMIN CONSTANT
(See No. 12.)

74. "Landscape with Sheep" A. MAUVE

ANTON MAUVE was born in Zaandam, Holland, in 1858, and died in 1888. He was a pupil of Peiter Frederick Van Os. Some of his works are in the Rijks Museum at Amsterdam, Museums of The Hague and Rotterdam, and in the more important private collections. He received medals at Philadelphia, Amsterdam, Vienna, Antwerp and Paris. He was a member of the Dutch Society of Arts and Sciences and the Société des Aquarellistes Belges, and a Knight of the Order of Leopold.



BATH OF THE LOVES

BY DIAZ

75. "Bath of the Loves"

DIAZ

DIAZ DE LA PEÑA, Narciso Virgilio, was born in Bordeaux of Spanish parents in 1808 and died at Mentone in 1876. He had a marvelous genius as a colorist and was one of those who gave celebrity to the village of Barbizon in the forest of Fontainebleau. He received medals in Paris: third class, 1844; second class, 1846; first class, 1848; Legion of Honor, 1851.

76. "A Church Procession"

JOSE GALLEGOS

77. "The Bric-a-Brac Collector"

F. ROYBET

FERDINAND LEON VICTOR ROYBET was born at Uzes (Gard), France, in 1840. He was a pupil of Vibert and afterwards became professor of the Ecole des Beaux-Arts, Lyons. He received a medal in 1866; Legion of Honor, 1892; Medal of Honor, Paris, 1893; Grand Medal, Munich, 1894; Medal of Honor, Berlin, 1895.

78. "After the Battle"

LOUIS LELOIR

ALEXANDER LOUIS LELOIR was born in Paris in 1843 and died in 1884. He was a son and pupil of J. B. Auguste Leloir. He received medals in 1864, 1868, 1870, 1878 (second class), and Legion of Honor, 1876.

79. "Landscape with Figures"

COROT

JEAN BAPTISTE CAMILLE COROT was born in Paris in 1796. He was a pupil of Michallon and Victor Berton. He had a genius for landscape painting that has made him one of the leaders of the modern French school. He portrayed the tranquil moods of nature in a most poetical manner and with a rarely intelligent appreciation of their beauty. Medals: Second class, Paris, 1833; first class, 1848 and 1855; second class, 1867; Cross of the Legion of Honor, 1846; Officer, 1867. Died in Paris, 1875. Diploma awarded to his memory, Exposition Universelle, 1878.

80. "The Calm"

P. J. CLAYS

PAUL JEAN CLAYS was born in Bruges, Belgium, in 1819. He ranks as one of the greatest marine painters of the century. Medals: Brussels, 1851; Paris, 1868, Exposition Universelle, and 1878, Exposition Universelle, Cross of the Legion of Honor, 1875; Officer, 1881. Commander of the Order of Charles III, of Leopold and of St. Michael of Bavaria. Member of the Royal Academy of Belgium and of the Academy of Fine Arts of Antwerp.

81. "Arabs on Horseback"

A. SCHREYER

ADOLPHE SCHREYER was born in Frankfort-on-the-Main, 1828. He was a pupil at the Stadel Institute, Frankfort, afterwards studying in Stuttgart, Munich and Dusseldorff. After traveling extensively he made his home in Paris and Kronberg. He was a member of the Antwerp and Rotterdam Academies and received the following medals: Brussels, 1863; Paris, 1864, 1865, 1867; Munich, 1876. He was made Knight of the Order of Leopold, 1866; honorary member of the Deutsches Nochstift; Court painter to Grand Duke of Mecklenburg, 1862; Officer of the Star of Roumania, 1888.

82. "Kitchen Interior"

D. PILTZ

83. "Soldiers at Mont St. Michel"

A. A. LESREL

THE JENNIE C. BULL COLLECTION.

Loaned to the Association by the Estate.

84. "The Scout"

HUGO FISHER

HUGO ANTONIN FISHER was born in Kladno in 1853. He studied in Prague under Professor Skuhravy and afterwards under his father. He came to California in 1887, residing in Alameda. He devoted himself principally to cattle and landscape. In recent years he has made his residence in New York.

85. "Gate of Victory"

DE FRANCESCHI

86. "Pastoral"

JULIEN DUPRE

JULIEN DUPRE was born in Paris in 1851. He is one of the great modern French painters of pastoral scenes. Studied under Pils, Langée and Lehman. Honorable mention, 1879. Medals, third class, 1880; second class, 1881; *Hors Concours*; silver medals, 1889, *Exposition Universelle*; gold medals, 1890, Munich; 1894, Antwerp. Legion of Honor, 1892.

87. "Sunset on the Seine at Rouen"

IWILL

MARIE JOSEPH IWILL was born in Paris. He studied in nearly all the principal schools of Europe and spent much time with the modern Dutch masters. His greatest success has been with the effects of still life.

88. "Return from Pasture"

F. BRISSOT

FELIX SATURNIN BRISSOT was born at Sens in 1836. Like Rousseau and Corot, he developed slowly. At an early age he entered the studio of Cogniet and worked there for many years. He is best known as a painter of Autumn landscapes and sheep, although he has produced canvasses of horses and cattle. In 1882 he obtained a second class medal at the Paris Salon.

89. "Horses"

G. GABANI

90. "Sheep in Pasture"

F. BRISSOT

(See No. 88.)

91. "Before the Storm"

HUGO FISHER

(See No. 84.)

92. "Cypress Point"

HUGO FISHER

(See No. 84.)

93. "Marsh"

HUGO FISHER

(See No. 84.)

94. "Return from the Hunt" A. W. KOWALSKY

95. "Tomb of the Mamelukes" H. GROSS

96. "Landscape"
(See No. 79.) COROT

97. "Market Place" A. J. FRANKE

98. "Cavaliers" A. A. LESREL

99. "Roman Campagna" A. TIRATELLI

AURELIO TIRATELLI was born in Rome in 1842. He was a pupil of Academy di S. Luca, where he first studied sculpture and won fourteen medals. In 1873 he turned his attention to painting, making a specialty of genre and landscape. His principal works are: "Cattle Market in the Campagna" now in the Metropolitan Museum, 1874; "Hermit on the Campagna;" "Buffalo Fight," 1880. He received medals in Rome, Vienna and Chili.

100. "A Jolly Musketeer" A. SCHRODER

101. "Forest" T. ROUSSEAU

PIERRE ETIENNE THEODORE ROUSSEAU. Born in Paris, April 15, 1812. Pupil of Rémond and Lethière. He was one of the earliest of the great French landscape painters of the naturalistic style. For thirteen years his pictures were excluded from the Salon by the Academical Jury, being readmitted when that jury was abolished. He was the founder of the modern French school of landscape painting, and is considered one of the most perfect masters of landscape art.

LOANED BY ARCHBISHOP RIORDAN.

102. "Landscape" WILLIAM KEITH
(See No. 15.)

103. "Landscape" WILLIAM KEITH
(See No. 15.)

104. "Landscape" WILLIAM KEITH
(See No. 15.)

105. "Saco River, Marine" T. HILL
(See No. 38.)

106. "Golden Gate" T. HILL
(See No. 38.)

107 "Under the Midnight Sun" WILLIAM BRADFORD

LOANED BY MRS. ANNETTE TAUSSIG.

108. "The Luck of Roaring Camp" OSCAR KUNATH

109. "Monk" KRONBERGER

110. "Peasant Girl" MAYE CASTELBEL

111. "Member of the Old Guard" KRONBERGER

112. "Noonday in a Dressmaking Establishment"
EMANUEL SPITZER

113. "Still Life" OSCAR KUNATH

114. "Winter Scene" HUGO FISHER
(See No. 84.)

LOANED BY MRS. IRVING M. SCOTT.

115. "Constance De Beverley" TOBY ROSENTHAL
(See No. 58.) Signed.

116. "Gypsy Camp" A. VAN DER VENNE
Signed and dated, 1872.

117. "Drifting" J. G. DENNY
Signed and dated, 1878.

TEMPORARILY LOANED TO THE ASSOCIATION.

118. "Portrait of Professor Paget "

MARY CURTIS RICHARDSON

Owned by Rev. Joseph Worcester.

119. "Chinese Festival, San Francisco "

E. NARJOT

Owned by Mrs. E. Narjot.

120. "The Abduction of Astyanax, Son of Hector "

JACQUES LOUIS DAVID

Owned by the Mercantile Library Association.

JACQUES LOUIS DAVID, an eminent French historical painter, was born in Paris in 1748. Identified at first with the party of Robespierre in the period of the Revolution, he afterwards became an ardent Imperialist under Napoleon, who gave him many important commissions. At the restoration of the Bourbons he sought refuge in Brussels, where, notwithstanding an offer of the directorship of Fine Arts at Berlin by the King of Prussia, he remained until his death in 1825. David exercised a very great influence on French art, rescuing it from the trivialities of the Watteau school and establishing a classicism which universally prevailed until it in turn gave way to the Romantic school, under Gericault and Delacroix. He excelled most in drawing, his figures being, however, rather statuesque. He was a member of the Institute, and painted many pictures which were famous in their day.

121. "A Chilly Day "

E. C. PEIXOTTO

Owned by the artist.

122. "The Coast "

C. VON PERBRANDT

123. "Evening "

WILLIAM KEITH

Owned by Mr. John Partridge.

124. "Alameda Lowlands "

R. D. YELLAND



LANDSCAPE

BY COROT

125. "Berkeley Hills" R. D. YELLAND
126. "On the Beach, Monterey" R. D. YELLAND
Owned by Mrs. R. D. Yelland.
127. "Roses" ALICE B. CHITTENDEN
Owned by the artist.
128. "Oxen Feeding" MATILDA LOTZ
129. "Sheep" MATILDA LOTZ
Owned by the Artist. (See No. 22.)
130. "Anthony and Cleopatra" HENRY PICOU
Signed. Owned by the heirs of Mrs. D. D. Colton.

HENRI PIERRE PICOU was born in France in 1822. He was a pupil of Delaroche and Gleyre, and after exhibiting in the Salon in 1847, attained celebrity towards the close of the Second Empire. All of his paintings were historical or allegorical in character, this of "Anthony and Cleopatra" being one of the best examples of his style. Died 1895.

131. "Medicine Dance" JULES TAVERNIER

JULES TAVERNIER was born in Paris in 1844. He began his study of art under Felix Barrias, exhibiting in the Salon in 1864, and continuing to be represented there until 1870. He entered the army during the Franco-Prussian war, and after the close of hostilities came to America and finally took up his residence in San Francisco. Some of his most famous paintings are in this city. He died in Honolulu in 1889.

132. "Bavarian Alps" WILLIAM KEITH
Signed.

133. "The Waif" GABRIEL MAX
Owned by Mrs. Pringle.

GABRIEL MAX was born at Prague in 1840. He was a pupil of his father, the sculptor, Joseph Max, and

of Piloty. Received Gold Medals at Berlin, Vienna, Munich, Sydney, etc. Honorary member of various academies; Chevalier of the Bavarian Order of St. Michael, Maximilian's Order for Arts and Sciences, and Spanish Order of Carlo III.

PANELS IN THE SECOND FLOOR GALLERY.

- | | | |
|------|--|-----------------|
| 134. | "Moorish Interior" | JULES TAVERNIER |
| | Signed and dated, 1879. (See No. 131.) | |
| 135. | "Indian Temple" | L. MANINI |
| | Signed and dated, 1880. | |
| 136. | "Ruins of Roman Aqueduct" | L. MANINI |
| | Signed and dated, 1880. | |
| 137. | "Cathedral Interior" | JULES TAVERNIER |
| | Signed and dated, 1879. (See No. 131.) | |
| 138. | "Interior of Cathedral, Milan" | MENTEZZI |
| | Signed and dated, 1880. | |
| 139. | "Ruins of Pompeii" | C. FERRARIO |
| | Signed and dated, 1880. | |
| 140. | "Ruins of Egyptian Temple" | C. FERRARIO |
| | Signed and dated, 1880. | |
| 141. | "St. Mark's, Venice" | UNKNOWN |

DRAWINGS, PRINTS, ETC.

BEQUEATHED BY MRS. M. B. M. TOLAND.

One hundred and nineteen original designs for the illustration of the poems of Mrs. M. B. M. Toland, by W. H. Gibson, Maud Humphrey, H. Bolton Jones, H. Siddons Mowbray, J. O. Davidson, W. T. Richards, Jessie Shepherd, Frederick Dielman, Rene T. Quelin, F. S. Church, Alfred Fredericks, Howard Pyle, Frederick B. Schell, Wm. T. Smedley, Herbert Denman, S. W. Van Schaik, Hermann Simon, Will H. Low and Matilda Lotz.

PRESENTED BY MR. EDWARD F. SEARLES.

One hundred photogravures of famous paintings (Room T).

Fifty prints of Holbein's portraits (Room U).

Four photographs of Flemish Silk Tapestries (Room J).

PRESENTED BY HON. JAMES D. PHELAN.

One hundred and seven photographs and photogravures of famous paintings (Room T).

PRESENTED BY MR. JOSEPH D. GRANT.

Eighty-nine photographs and photogravures of famous paintings (Room T).

PRESENTED BY MR. CHARLES R. BISHOP.

Twelve pen and ink drawings for the "Sun Dial Calendar," by Nellie Stearnes Goodloe (Room U.)

PRESENTED BY MRS. C. A. GERBERDING.

Fourteen photographs of famous buildings (Room Y).

STATUARY.

PRESENTED BY MR. EDWARD F. SEARLES.

142. "Isaac," in marble RANDOLPH ROGERS
143. "David," in marble THOMAS BALL
144. "Dancing Faun" (plaster copy)

PRESENTED BY MR. RAPHAEL WEILL.

145. "Primitive Man " EDGAR WALTER

EDGAR WALTER was born in California. He began his art education in the Mark Hopkins Institute of Art in San Francisco at the age of seventeen. A year later he went to Paris, where he studied sculpture, which he finally adopted as his profession. Remaining in Paris he exhibited frequently in the Salon, receiving Honorable Mention in 1901.

PRESENTED BY MR. CHARLES MAYNE.

146. Copy of Titian's "Venus," in marble

PRESENTED BY MR. RUPERT SCHMID.

147. Plaster Bust of the Late Professor John Le Conte
R. SCHMID
148. Plaster Bust of the Late Carl Formes R. SCHMID

PRESENTED BY DR. PAOLO DE VECCHI.

149. Plaster Model of "Beatrice Cenci in Prison"
LAMBERTO GORIA

PRESENTED BY MR. AND MRS. GEORGE
CROCKER.

150. "The Flight from Pompeii," in marble BENZONI

PRESENTED BY MRS. HALL MCALLISTER.

151. "Marguerite," in marble P. ROMANELLI

PRESENTED BY
MRS. ANTOINETTE NAGLEE BURK.

152. "Copy of Venus and Adonis," in marble
LAMBERTO GORIA

153. "Copy of Bacchus and Ariadne," in marble
LAMBERTO GORIA

154. "Copy of the Dying Galatian," in Marble
LAMBERTO GORIA

A Greek statue found in Rome in the sixteenth century, erroneously known as the "Gladiator". Original in the Capitoline Museum, Rome.

155. "Copy of Boy Extracting Thorn"

Presumed to have belonged to the third period of Greek sculpture (400-323 B. C.). Original in the Capitoline Museum, Rome.

PRESENTED BY HON. JAMES D. PHELAN AND
MR. DOUGLAS TILDEN.

156. Plaster Study of "History" DOUGLAS TILDEN

This figure appears upon the "Native Sons' Fountain," presented to the city by Hon. James D. Phelan, situated at the intersection of Market and Turk streets.

DOUGLAS TILDEN was born in Chico, California. When he was five years of age he became deaf and mute through an attack of scarlet fever. He was educated at the State School for the Deaf at Berkeley, entering the University of California afterwards. He then returned to the Berkeley Institute to teach, remaining there for eight years. He took three months' tuition at the Cali-

fornia School of Design, under Virgil Williams, and also took lessons in modeling from Marion Wells. He then went to New York, where he studied under Ward and Mowbray at the National School of Design and Gotham Art League. After this he went to Paris, exhibiting his "Baseball Player" in the Salon. Returning to California in 1894, he was appointed Professor of Modeling in the California School of Design (Mark Hopkins Institute), which position he resigned in 1901 in order to devote all of his time to the regular work of his profession.

157. Plaster Study for "The Baseball Player"

DOUGLAS TILDEN

PRESENTED BY MR. DOUGLAS TILDEN.

158. Plaster Model for Group in Donahue Fountain

DOUGLAS TILDEN

This fountain was bequeathed to the mechanics of San Francisco by the late J. Mervyn Donahue. It is in bronze and is situated at the intersection of Bush, Battery and Market streets.

PRESENTED BY MR. WILLIAM NORRIS.

159. Bronze Model of the Coliseum

PRESENTED BY MR. M. EARL CUMMINGS.

160. Plaster Bust of Mr. Douglas Tilden

M. EARL CUMMINGS

PRESENTED BY MR. C. E. NEWELL.

161. Plaster Group, "California"

C. E. NEWELL

PRESENTED BY MRS. WILLIAM NORRIS.

162. Miniature of Trajan's Column, in Sienna marble

163. Miniature of Obelisk at Rome, in Sienna marble

164. Miniature of Columns, Roman Forum, in marble



DAVID

BY THOMAS BALL

165. Miniature of Columns, Roman Forum, in marble

166. Miniature of Column of Phocus, in marble

BEQUEATHED BY MRS. JANET S. PORTEOUS.

167. "Deer"

VIDAL

VIDAL was a French sculptor who achieved a reputation for modeling animals. He was blind from the age of fifteen. In middle age his work gained recognition from Napoleon III. One of his pieces, "The Dying Horse," is at the Musée d'Artillerie; he also exhibited at the Paris Exposition, 1867, and elsewhere.

OWNED BY MR. ANDREW RUDGEAR.

168. Bronze Door

Italian. Date unknown.

This door was obtained from a villa in course of demolition near Florence. The subject represented is a festival of Bacchus, the central figure being a Satyr led captive by Bacchantes, accompanied by dancing nymphs. It is believed to have been made in one casting.

OWNED BY MRS. A. E. HEAD.

169. "Girl With Pigeon," in marble

E. CARONI

OWNED BY MR. JOSEPH D. REDDING.

170. "Ariadne," in marble

R. BARTOLETTI

OWNED BY MRS. PHOEBE A. HEARST.

171. "Love and Death," Group in plaster

M. EARL CUMMINGS

MISCELLANEOUS

ROOM Y.

PURCHASED BY THE ART ASSOCIATION.

Collection of Baskets, Bead-work, Articles of War and Chase, etc., North American Indians.

PRESENTED BY MRS. L. DENNISON.

Collection of Ancient Roman Pottery and Bronze Ornaments and Toilet Articles.

PRESENTED BY MRS. CHARLES WOOD.

Turkish Household Articles.

OWNED BY THE BOARD OF REGENTS OF THE
UNIVERSITY OF CALIFORNIA.

Model of the proposed buildings and grounds of the University of California, Berkeley.

ROOM H.

OWNED BY MRS. PHOEBE A. HEARST.

Japanese Sedan Chair. Japanese Bronze Incense Burner. Model of Japanese Temple, gold lacquer.

All pictures and other works of art loaned to the Institute are catalogued under the names given to them by the owners. The Art Association accepts no responsibility for their authenticity.



ENTRANCE TO
CALIFORNIA SCHOOL
OF DESIGN

CALIFORNIA SCHOOL OF DESIGN

AFFILIATED COLLEGE OF THE
UNIVERSITY OF CALIFORNIA



MARK HOPKINS INSTITUTE OF ART

1905-1906

COMMITTEE OF THE SCHOOL

LORENZO P. LATIMER, Chairman.

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MARY C. BRADY

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HARRY W. SEAWELL, SECRETARY

FACULTY

BENJAMIN IDE WHEELER, President of the University.

President

Professor Arthur F. Mathews, *Dean*

Professor John A. Stanton

Professor M. Earl Cummings

Professor Frederick H. Meyer

Professor Harry E. Alderson

Hon. Professor Robert H. Fletcher

Asst. Professor C. Chapel Judson

Asst. Professor William Sparks

Asst. Professor Alice B. Chittenden

FOUNDATION AND AFFILIATION

The California School of Design was founded by the San Francisco Art Association in 1874. In 1893 it was affiliated with the University of California, thereby becoming privileged to confer a University Certificate of Proficiency in the graphic arts.

SCHOOL TERMS

The first term of the present school year opens August 7th and closes December 22, 1905. The second term opens January 2d and closes May 11, 1906. The Saturday class continues in session throughout the year with the exception of the month of June. In addition to the Christmas and summer vacations the school closes on the following legal holidays: Admission Day, Thanksgiving Day and Washington's Birthday.

CLASSIFICATION OF STUDENTS

Students on entering the school are placed in the Department of Preparatory Drawing unless studies are submitted entitling them to take a higher course.

Students are classified as Regular and Special. Regular students are those who take the daily work in the entire Academic or Regular Course. Special students are those who attend the Night or Saturday classes or take a single study only in the day classes.

To facilitate classification, students are not allowed to remove any of their work from the school until after the exhibition at the end of the year.

THE UNIVERSITY CERTIFICATE

This certificate of Proficiency is granted to regular students who pass the required examinations. Only students who have attended the school at least one year are eligible. The examination is held at the close of the school year and covers the following courses: Painting, Drawing, Modeling, Composition, Perspective, Anatomy and History of Art. Students passing with required percentage any one of these studies will not be required to take a second examination in that study in succeeding years.

TEACHERS' CERTIFICATE

A Normal Course provides for the training of students who intend to become teachers or supervisors of art education in public or private schools. It includes Drawing, Modeling, Decorative Designing, Anatomy, Perspective, History of Art and Practice in Teaching. Two certificates are granted in this Course, one available for Grammar Schools, and one for High or Normal Schools. Candidates for these certificates must have been in attendance at least one year. Examinations are held at the end of the School year only.

AWARDS

The San Francisco Art Association awards six yearly scholarships to the most deserving pupils of the school; four of these are apportioned to the Regular classes, one to the Night class and one to the Saturday class.

PRIVILEGES

The Art Gallery of the Mark Hopkins Institute, containing a large collection of works of art, including many excellent examples of well-known painters, is open to the pupils of the school during the term.

A well-selected Art Library and Reading Room, containing the current magazines and art periodicals, is also at the service of the pupils of the school.

COURSES OF STUDY

The following are the courses of study, no preliminary qualifications being required for entrance to the school.

Regular Course

PREPARATORY

DRAWING AND MODELING from the antique and casts from life, and from still life.

ADVANCED

LIFE—(Separate classes for men and women.) Drawing, painting and modeling from the figure.

PORTRAIT—Drawing, painting and modeling from the head and figure in costume.

COMPOSITION—A course suited to each special branch.

SKETCHING—In charcoal pencil, and pen and ink from draped model.

PERSPECTIVE—A course of lectures illustrated, with instruction in its practical application.

ANATOMY—A course of lectures demonstrated by models, charts, etc., with text books.

HISTORY OF ART—A course of lectures, illustrated, and with text books.

Special Courses

DESIGNING—Preparatory and advanced constructive and decorative designing and wood-carving. Applicants for these courses are subjected to the same requirements as in the other advanced classes.

NIGHT CLASS

ANTIQUÉ—Drawing from casts.

PORTRAIT—Drawing from the head and costumed figure.

LIFE—(Separate classes for men and women.) Drawing from the figure.

SATURDAY CLASS

DRAWING from the antique, portrait and still life and elementary modeling. This class continues throughout the year, with the exception of the month of June, and is independent of the regular school course.

TUITION FEES

The following are the fees charged for tuition, payable in advance.

Regular Course

MONDAY, TUESDAY, WEDNESDAY, THURSDAY, FRIDAY

	Month	Per Term	Per Year
All day (9 a. m. till 4 p. m.).....	\$10.00	\$37.50	\$75.00
Half day (9 a. m. till 12 m., or 1 p. m. till 4 p. m.)	7.00	26.00	52.00

The course in Designing may be combined with or substituted for any part of the Regular Courses at the same rates.

Pupils paying half-day rates may attend all day Perspective class on Wednesday without extra charge.

Special Courses

NIGHT CLASSES

MONDAY, WEDNESDAY, FRIDAY (7:30 p. m. till 9:30 p. m.)

	Month	Per Term
Antique	\$3.00	\$10.00
Portrait	4.00	12.00
Life	5.00	16.00

SATURDAY CLASS

Saturday (9 a. m. till 4 p. m.)	\$4.00	\$12.00 (One Term of Four Months)
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An entrance fee of \$1.00 is charged each student for a fund for wear and breakage of school equipment. Students in the

wood-carving class provide their own tools. Fees are not refunded to students who leave before the expiration of the term paid for, but such unexpired time is placed to the credit of the student and may be utilized at any future period.

ORDER OF SPECIAL COURSES AND HOURS OF SESSION

Drawing and Painting Classes

Professor ARTHUR F. MATHEWS.

Drawing and Painting from the Life	}	Daily, 9 a. m. to 4 p. m.
Drawing and Painting from the Head or Costumed Model		
Drawing and Painting from Still Life		

Instructor attends Monday and Thursday.

Modeling Classes

Professor M. EARL CUMMINGS.

Modeling from the Antique	}	Daily, 9 a. m. to 4 p. m.
Modeling from the Head		
Modeling from the Figure		

Instructor attends Tuesday and Friday afternoon.

Antique, Still Life and Sketch Classes

Professor JOHN A. STANTON.

Drawing from the Antique	}	Daily, 9 a. m. to 4 p. m.
Drawing from Still Life		
Sketching from Model—Tuesday and Friday, 1 p. m. to 4 p. m.		

Instructor attends Tuesday and Friday.

Perspective Classes

Assistant Professor WILLIAM SPARKS.

Lecture—Wednesday, 9 a. m. to 12 m.

Practical Application—Wednesday, 1 p. m. to 4 p. m.

Instructor in attendance.

Constructive and Decorative Designing Classes

Professor FREDERICK H. MEYER.

Mechanical Drawing, Designing and Wood-carving	}	Daily, 9 a. m. to 4 p. m.

Instructor attends Tuesday and Friday afternoon.

Night Class

Assistant Professor C. CHAPEL JUDSON.

Antique, Portrait and Life } Monday, Wednesday and Friday
Class Drawing } 7:30 to 9:30 p. m.

Instructor in attendance.

Saturday Class

Assistant Professor ALICE B. CHITTENDEN.

Antique, Still Life and Portrait }
Drawing, and Elementary } Saturday, 9 a. m. to 4 p. m.
Modeling }

Instructor in attendance.

Anatomy

Professor HARRY EVERETT ALDERSON, M. D.

Lecture Course—Wednesday, 1 p. m.

History of Art

Hon. Professor ROBERT H. FLETCHER.

Lectures }
Text-book Course } Announcements made during school session.

For further information apply at the office of the CALIFORNIA SCHOOL OF DESIGN, corner Pine and Mason streets, or at the office of the SAN FRANCISCO ART ASSOCIATION, in the Mark Hopkins Institute of Art, corner of California and Mason streets.

